



Gather Form

Below is a list of information to be gathered.

See the completed Artist Page of [Robert Briscoe](#) as an example and guide.

DATA

The information collected in this section is vitally important, as it documents the demographics we serve and is the basis for funding.

Pronoun (please check one)	Race and/or ethnic origin? (please check one)	Do you identify as a person with a disability? (please check one)
<input type="checkbox"/> she, her, hers <input type="checkbox"/> he, him, his <input type="checkbox"/> they, them, theirs	Hispanic/Latinx <input type="checkbox"/> Native American/First Nations/Indigenous <input type="checkbox"/> Asian/Pacific Islander <input type="checkbox"/> Black/African Descent <input type="checkbox"/> Caucasian/White <input type="checkbox"/> Bi-racial/Multi-racial <input type="checkbox"/> Race and/or ethnic origin: <hr/> <input type="checkbox"/> Prefer not to disclose	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Prefer not to disclose

Name, and any other name artist is known by:

Name of person filling out this form if *not* the artist, and relationship to the artist (collector, daughter, etc.)

Name of studio partner or potter who works/worked consistently with artist:

Name of studio/pottery, if any:

Address:

Phone: *(for internal TMP use only)*

Email: *(for internal TMP use only)*

Website, if any:

Birth year:

City, state of birth:

Death year:

City, state of death:

Resume(s) or CV(s) (attach; provide all available):

Residencies of one year or longer: years, name of institution/residency, location, including city, state, country if not US.

Apprenticeships of one year or longer: years, name of potter, city, state, country if not US.

Primary work experience: beginning year-ending year, job title, company/school name, city, state. More than one acceptable.

Education: year, degree obtained, institution, city, state

Public Collections: Museums, other Public Collections that hold work. Give live link to the work on that site, if available.

Biography:

First line: *Name* is best known for, or is known to have made *method of making* (wheel thrown, slab built, press molded), *material* (earthenware, stoneware porcelain, multimedia), *firing method* (oxidation, raku, wood, etc.), *decorative techniques* (carved, stencils, multiple glazes, etc.). Surface treatment includes ...

Paragraph two: expands on one's work and can include influences, history, and progression. A list of students the artist influenced may be included.

Paragraph three: Awards, honors, and links to relevant oral histories and archives.

Bibliography:

Publications, exhibition catalogs, books showing or about the work, and publications authored by the artist. Use <https://zbib.org> to format this information, using Chicago Manual of Style, or CMS format choice.

IMAGES

Each image: a minimum of 300 dpi, 12 in x 12 in. Images can be edited upon upload. Three images of each object are best, as follows:

1. A view of the full object.
2. A view of the mark, chop, or signature on object; include date in image if the date is present.
3. A foot or underside view of object.

For each object provide: title of piece, if any; year, if known; measurements: height x width x depth or height x diameter in inches, clay body, forming method, firing/kiln type, surface technique, photo credit if not artist.

Sample: Blue Bowl, 1986, 8" High X 3" Diameter. Shallow wheel thrown, blue, stoneware, wood fired bowl with black oxide brushwork. Photo J. John.

More than one object, showing different forms, progression and decorative techniques is ideal. Provide three images of each object.

Permission to Use Images, Digital Media and Data:

I, ___(insert your name)___, of ___(insert address)___ have the rights to data and images provided to The Marks Project (hereinafter "TMP") with this submission and any future submission (hereinafter the "RIGHTS"). I give these RIGHTS to use and reproduce all data, images, digital media, etc. provided by me or images of my work received from open sources defined as images of my work not copyrighted by others, to TMP to use in print, digital media, or other future formats. I exercise and transfer to TMP my RIGHTS to the nonexclusive use of all data, images and digital media as defined above to be reproduced free of charge by TMP and its successors, if any, for not-for-profit use in perpetuity.

When this form is completely filled out, please email to submission@themarksproject.org